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buildings he said were unfitted to contain the sacred symbols of the religion of his ancestors, in the service of which he had spent his long life. He admired at a distance the Washington Monument, and when he visited it he measured the base, pacing and counting his steps. Then he stood close to the white shaft and looked up, noting its great height. After going inside, he was asked which he would take, the elevator or the stairs, and replied: "I will not go up. The white man likes to pile up stones, and he may go to the top of them; I will not. I have ascended the mountains made by Tira'wa." Equally characteristic was his interview with the Commissioner of Indian Affairs. When introduced, he said: "I am glad to see you and to take you by the hand. Many chiefs of my tribe have done so. I never expected to do it. I came here to talk of the religion of my fathers, which I follow. You can ask my sister (referring to me) what I have said."

Tahirûsawichi had never been east of the Mississippi river until he came to Washington to engage in the preservation of this rite. Of the genuineness of his statements there can be no doubt. His position in the Pawnee tribe is that of a man worthy of respect—one versed in a knowledge of serious things, whose life has been devoted to the acquisition and maintenance of certain sacred rites. He is esteemed as a man of truth—one who has the favor of Tira'wa. He possesses a knowledge of curative roots, and often attends the sick, using herbs as medicine. He is the Keeper of certain old and sacred objects, and leads in their attendant ceremonies. His great care in observing all the details of the intricate ceremony of the Hako is well known in the tribe, and much good fortune is believed to follow his leadership in this ceremony. His title is Ku'rahus. This term is applied to a man of years who has been instructed in the meaning and use of sacred objects as well as their ceremonies. The word is sometimes employed as a synonym for a venerable man, one who commands respect, but throughout this paper it is used in its official sense—the leader of the ceremony.

It has taken four years of close friendly relations with my kind old friend to obtain this ceremony in its entirety. Many of its rituals deal with very sacred subjects, and it has required much patience in the presentation of reasons why they should be explained to overcome the scruples born of the early training of the Ku'rahus. That he has finally made this record complete, so that the ceremony as known among his people can be preserved, is worthy of commendation. His work as it now stands shows Tahirûsawichi to be broad-minded as well as thoughtful, reverent, and sincere.

Graphophone records were taken of all the songs belonging to this ceremony. The music as here printed has been transcribed from the cylinders by Mr Edwin S. Tracy and each transcription has been verified by him from the singing of the Ku'rahus. It is to be regretted

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*533 the other powers are addressed, those at the four directions, the above,
*796 and the below, a six-phrase rhythm is used.

The number of the repeats and phrases of the songs seems also to be connected with the ceremonial steps, which are in groups of four,
[601] eight, and sixteen. The number sixteen is said by the Ku'rahus to represent completeness.

[826 According to native measurement, the height of a man is equal to
●804] the stretch of his arms. Looking at the diagram of the figure stepped upon the ground, we note that sixteen steps give the spread of the arms and the same number of steps marks the length of the man. This bears out the statement of the Ku'rahus that sixteen, or four times four, represents completeness.

FIRST SONG.[a]

Diagram of Time

Rhythmic Rendition

*539 Look on us as here we are standing, raising our voices!
*796 Look on us as here we, presenting, lift now these emblems that are so holy up to thy gaze!
Swift, a flash from out of the heavens
Falls on us as here we are standing, looking at thee.

SECOND SONG.[b]

Diagram of Time

*533
*796

Rhythmic Rendition

I

*539 Look down, West gods,[c] look upon us! We gaze afar on your dwelling.
*796 Look down while here we are standing, look down upon us, ye mighty!
Ye thunder gods, now behold us!
Ye lightning gods, now behold us!
Ye that bring life, now behold us!
Ye that bring death, now behold us!

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[a] Music on page 61.
[b] Music on page 63.
[c] Gods, meaning powers, is used solely on account of the rhythm.